

BULLETIN OF
THE ROYAL ONTARIO MUSEUM
OF ARCHAEOLOGY

UNIVERSITY OF TORONTO, APRIL, 1949

No. 16



BRONZE IMAGE OF ŚIVA AS NATARĀJA

South Indian (Tamil), about 12th century



BRONZE FIGURE OF ŚIVA AS NATARĀJA (LORD OF THE DANCE)

SOUTH Indian, possibly 12th century. Total height 40.5 in., width 34.5 in. The outer circle (*tiruvāsi*) is edged with thirty-five flames, and in a deep groove on this circle are ninety-six stars; the circle emerges from a monster head on either side of its base. Śiva wears a single garment at the waist with girdle and pendent loops, a sash with a twisted end tipped with four flame-points, and the sacred thread. His ornaments consist of a fillet, a collar, bracelets, armlets, bangles, foot ornaments; finger, thumb and toe rings; a male and a female earring with long pendant on the shoulders and a cobra wristlet. Seven streams of water issue from

each side of his hair, and in them are six jewels, six stars and seven leaves. The reverse side of the aureole is flat. Śiva has at the back seven short locks of hair with twisted ends. At the back of the god's head is a circular stud-like projection 2 in. in length, with a top 3.5 in. in diameter, having eleven pierced and stylized flower-petal motives enclosed within a circle and radiating from a central boss from which depend three tassels. The surface of the metal is smooth, with a medium green patination. It was cast by the *cire perdue* (waste wax) process and probably moulded in a single piece.

Museum number S.143; purchased.

THE DANCE OF LIFE

(Reprinted with slight changes from the *Illustrated London News*,
December 24, 1938.)

THE bronze figure of the Dancing Śiva (*Natarāja*: Lord of the Dance) in the Royal Ontario Museum of Archaeology is a remarkably fine and apparently early specimen, dating perhaps from the twelfth century. The figure is a product of Tamil art, made by that warlike Dravidian race which brought a large part of India under its rule, and ravaged the Buddhist cities of Ceylon. The Chola Dynasty (A.D. 850-1100) witnessed the greatest period of Tamil ascendancy, and its kings were particularly devoted to the service of Natarāja. Chidambaram, a village in the South Arcot region, has been devoted to the Natarāja cult for much more than a thousand years. To the Śivaite it is the centre of the universe; *Tillai*, the home of the Lord of Existence. In the tenth century its temple was

covered with gold by one of the Chola kings.

The Dancing Śiva appears in various forms, named according to the special character of the dance. The dance of Śiva which is usually represented is called either *Ananda tāṇḍava* (The Dance of Joy), or *Sabhā-pāti* (The Lord of the Divine Congregation), the latter having reference to the assemblage of all gods, goddesses and saints to watch the performance of the cosmic dance. Natarāja figures are always in the dancing attitude, and were made more for processional use than for temples. The usual temple image of Śiva is the *linga* pillar, a symbol of the formless and all-pervading Divine Being, unlimited by time or space; the universal animating spirit of the world which finds expression in all living forms.

Śiva is usually considered to be a god of destruction only; the third person of the Hindu Trinity. The Tamil follower of the Śivaite cult would consider this concept lacking in proper appreciation of Śiva's other attributes; those of creation and the preservation of life. The Śivaite sees destruction as the necessary end of every cycle, both universal and individual. It is manifest in all nature and all history, and to deny its inevitability in the human realm would be self-deception, but equally inevitable are creation and the continuance of existence. The cycle of life is a perfect circle or wheel, not only human in its expression but also leading the spirit to new incarnations in a variety of forms. Thus the follower of Śiva will admit that he is a deity of destruction, but maintains that he is also the lord of birth and life's continuance. The Tamil concept of Śiva is that of Supreme Lord; the other gods shine only with reflected light and exist by his sufferance. Śiva is a deity of numerous attributes, and is worshipped under many sportive forms as well as more serious ones, but the real essence of the god is supposedly above expression; formless, uncreate, impossible of comprehension by the human mind or representation by art. To the Hindu, all the circumstances of life are sent by the gods; to the Tamil they are the work of the master of the gods, Śiva himself; sometimes worshipped as an ash-smeared ascetic, and at other times as the Divine Dancer of the Assembly of Gods. All blessings, all troubles; good fortune and bad fortune; prosperity and tribulation; all come from some attitude or disposition of Śiva. The Śivaite faith has a cosmogonic significance, and the god himself assumes the character of a great impersonal natural force, all-knowing in its comprehension, and all-powerful in its capacity: the essence of both Being and non-Being.

Śiva has many dances, but his cosmic dance far excels the others in its symbolism and depth of mean-

ing. The most logical interpretation of it, which also accords with tradition, seems to be the measured release of divine energy in creating, preserving and also destroying all forms of life. Only the rhythmic expression of this demiurgic force prevents it from being immediately destructive to all life; by the cosmic dance it is applied to the preservation of the natural order.

The true character of the dance is strikingly shown by the beautiful bronze figure here reproduced. Natarāja is shown with four arms; one uplifted, with the hand in the gesture of Divine Reassurance (*abhaya mudrā*); another inclined sideways in the "elephant's trunk" gesture, pointing to the upraised left foot, symbol of human salvation; a third hand holds a fire-ball and a fourth the hand-drum. The god wears a tall crown of peacock feathers, in which appear the crescent moon, the head of a cobra, and the skull of Brahma's fifth head—cut off by Śiva as a punishment for misrepresentation. Śiva has a third eye, his eye of destruction, in the middle of his forehead. Seven streams of water issue from his hair, and among them is Gangā, goddess of the sacred river, which is one of the seven. In his ears Śiva wears both male and female ear-rings. He is clothed in a single brief garment, and is adorned with bracelets, bangles, a fillet and a collar; also finger, thumb and toe rings. Within a splendid flame-tipped aureole (*tiruvāṣi*) he stands upon the demon Apasmāra, supported upon a double lotus pedestal. On one wrist is a serpent, the usual ornament of the god. Another serpent in the hand of the demon below is said to be the corresponding ornament from another arm, dropped during the rapid dance.

The figure is instinct with motion; its graceful, measured movement is the rhythm of life, the timeless dance of being. There is motion in all creation: the plants and the zodiac, the procession of the years, months and days, all dance to their own pecu-

liar music, but the dance of Śiva contains all things and supports all things; without this master rhythm the small harmonies of life would soon cease. Within it are all birth and generation, all fruition and harvest, all death and non-being, all liberation and ultimate bliss. No hatred is there, nor desire for destruction, but merely the fulfilment of natural law. It is celestial music that Śiva dances to: we are told that Brahma, Vishnu and the other gods play together upon heavenly instruments.

This divine harmony of sound and motion is linked with the recurrence of day and night, seed-time, harvest and the rotation of the seasons, the quickening of the unborn child, the flowing of the ocean's tides and the sap of trees. All things which have place within the cycles of time and being come as a result of Śiva's dance of universal equilibrium. Were the dance to cease, no one could be sure that the appointed order of the seasons would be preserved, for winter and spring are steps in the dance. The divine dancer is the maintainer of the whole cycle of natural law. One can attribute to Śiva neither love nor hate; neither pain, pleasure nor desire: He is above all things, for He comprehends all things. Natarāja treads upon the world, and His towering peacock crown seems to touch the Milky Way. The flaming circle of the universe can barely contain Him. The earth is His footstool, the stars are His jewels, the gods are His servants. With one lordly foot He spurns the crawling forces of darkness and futility. Creation moves by the beat of His drum: fear is banished by His uplifted hand; His cleansing fire makes all things new; liberation is His noble gift. One of His eyes is the sun, another is the moon, His third eye is fire itself, and with it He reduced Kama, the God of Love, to a pile of ashes. His vision is both of Time and the Timeless, from before the days of earth's beginning to beyond the last of man's race. Before Time was, He was; when He so

pleases, Time and all its works shall crumble to a little dust, and His smile shall not change. Life and death; birth, existence and destruction, followed eternally by repose and reintegration; the cycles of worlds, of nations and of men; all to Him are faint music which blends with the divine harmonies to which He dances. To the eye of Śiva nothing is great and nothing is small; nothing is merry and nothing is sad. He is a god and He is all the gods; He is mercy and He is destruction. All is born, all lives, all dies; every aspect of nature proclaims His attributes. Passionless, alone and unique; creating but uncreated; destroying but Himself eternal; Śiva is the embodiment of cyclical law and the overlord of all life. Nothing He could do to man would be an injustice; no praise man could offer Him would be sufficient.

The appearance of the river goddess Gangā refers to the legend that once the River Ganges flowed only in the heavens. King Bhagiratha underwent many penances in order that the celestial river might flow down and purify the earth, but since the earth could not bear its weight, Śiva mercifully consented to receive the waters in his hair. For a thousand years they swirled and eddied in his flowing locks, but when Śiva thought the pride of the arrogant river had been sufficiently humbled, he let it come forth in seven small streams, one of which is the Ganges today. The flowing streams represented in the image are generally considered as being Śiva's hair, but close examination shows their watery character.

The Śivaite faith attains to mysticism of a high and pure order, sometimes difficult for a Western mind to follow because of its unfamiliar symbols, but which is a testimony to the fundamental oneness of religion. When expressed in iconography, it has produced many forms: sportive, serious and terrible. Natarāja is the most beautiful and gracious of them all; certainly its equal is not known in the history of symbolism. F. St.G. S.



ŚIVA AS NATARĀJA
Reverse view

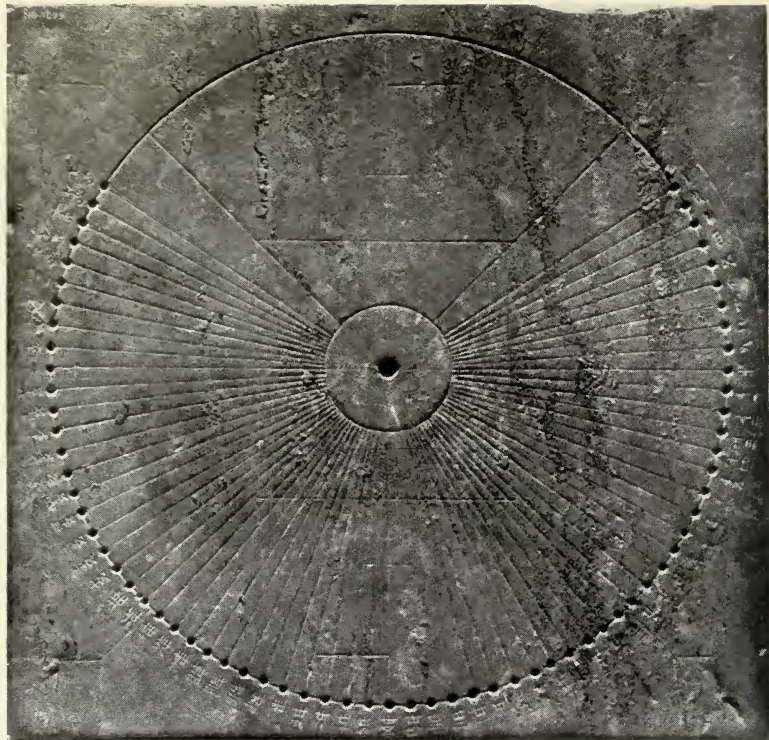


FIG. 1.—CHINESE STONE SUN-DIAL; FORMER HAN PERIOD. GIVEN TO THE ROYAL ONTARIO MUSEUM BY BISHOP WHITE. MUSEUM NO. NB. 4099.

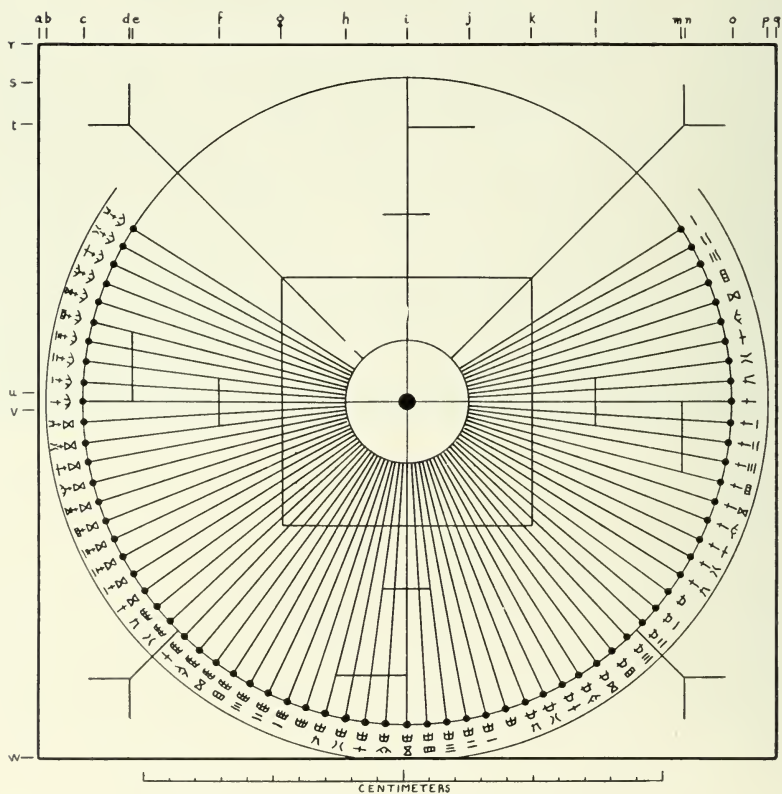


FIG. 2.—THE DIAGRAM ON THE DIAL FACE.

AN ANCIENT CHINESE SUN-DIAL

THIS stone sun-dial, which Chinese and Western scholars accept as unquestionably of the third century B.C. was found in an excavation near Old Lo-yang, Honan, in 1932. It was brought to the writer by a native of the locality who had had direct participation in its excavation from an ancient tomb. He did not know what it was, neither did any of the Chinese scholars who saw it, for no one had seen such an object before. The late Dr. Liu Fu, a brilliant Chinese scholar and archaeologist, saw an ink-squeeze of the dial and recognized it as similar to one which had been in Viceroy Tuan Fang's collection. He began investigating, and published the results of his study in a monograph called "A sun-dial of the Western Han period" (206 B.C.-A.D. 25). Before his study was completed he

came across evidence of the existence of a fragment of a third dial, which had been found together with pottery measures said to be of the Ch'in Dynasty (221-206 B.C.). The form of script of the figures on the three dials is identical, and is the style which was common to the Ch'in Dynasty (220 B.C.-206 B.C.) and the Western or Former Han Dynasty (206 B.C.-A.D. 25); all were found in the area approximating Longitude 112° and Latitude 35°N - 41°N . The fact of three dials of the same kind being found in proximity, points to a normal type for common use in that area some time about 200 B.C.

The object is a flat rectangular slab of grey limestone, about eleven inches square and an inch thick, with a diagram on one surface only. The gnomon is missing and there is no

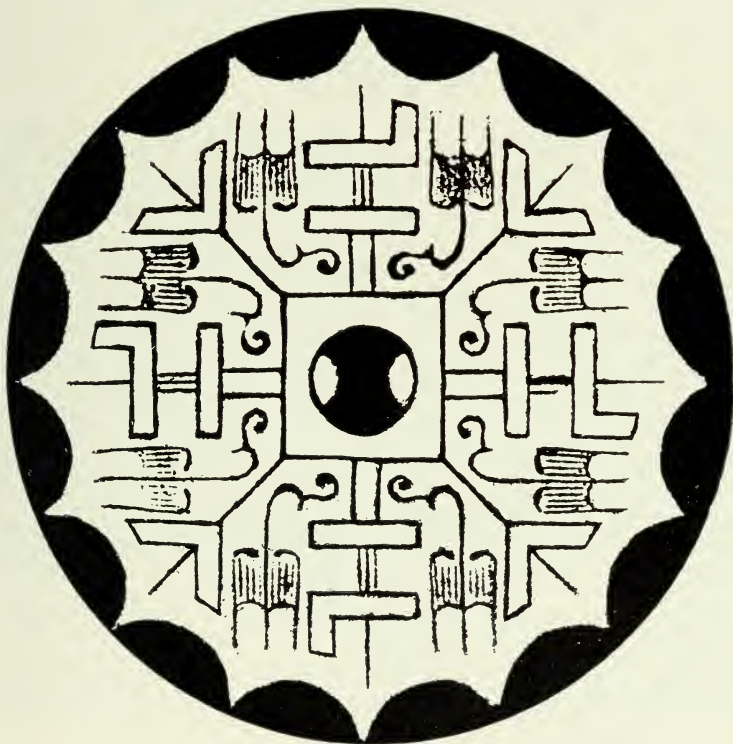


FIG. 3.—INK-SQUEEZE OF DESIGN ON THE BACK OF A BRONZE MIRROR, SHOWING T.L.V. EMBLEMS. PROBABLY OF THE SECOND CENTURY B.C. DIAMETER 5 INCHES.

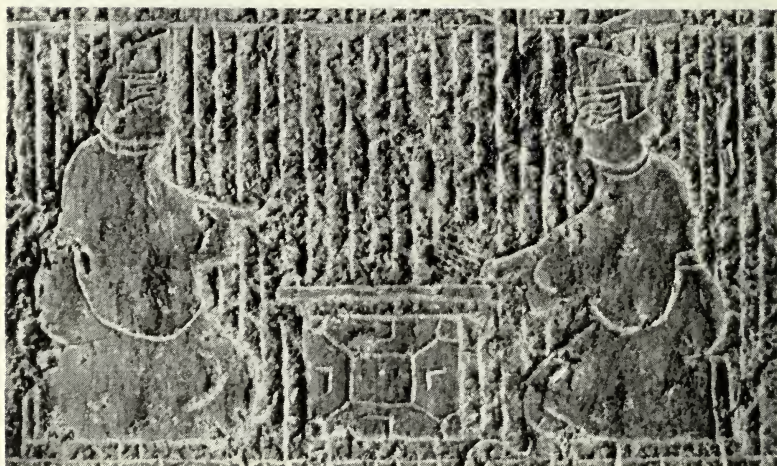


FIG. 4.—BRONZE MIRROR OF PROBABLY THE THIRD CENTURY B.C. NOW IN THE ROYAL ONTARIO MUSEUM. BESIDES THE T.L.V. DESIGNS THERE ARE CLOUD-LIKE GROUPINGS WHICH MAY BE CONSTELLATIONS, FOR THEY ARE NOT ARRANGED SYMMETRICALLY. TWO DRAGONS ENCIRCLE THE CENTRAL KNOB WHICH MAY BE ACCEPTED AS DENOTING THE SUN-DIAL GNOMON. AN INSCRIPTION OF EIGHT CHARACTERS, EXPRESSING A LUCKY WISH, FILLS THE SIDES OF THE CENTRAL SQUARE. DIAMETER $5\frac{1}{4}$ INCHES.

FIG. 5.—SECTION OF STONE FRIEZE FROM HSIAO-T'ANG SHAN SHRINE, SHANTUNG, DATING ABOUT A.D. 128. THE TWO MEN APPEAR TO BE PLAYING CHESS, AND THE DESIGN ON THE PEDestal OF THE TABLE IS SIMILAR TO THAT OF THE SUN-DIAL, AND OF THE T.L.V. MIRROR.

base, though it is assumed the dial would be tilted on a base. A circle about ten inches in diameter is graduated for 100 sectins with radii lines numbers 1 to 69 incised from the circle to the centre, number 35 being due north if the dial should be tilted from the south, or due south if a double gnomon should be used. Dr. Liu states that the diameter of this circle would probably be the length of the foot measure at the time the dial was made, and gives this as additional evidence for a Western Han attribution.

Another point to be noticed is the fact that as far back as the eleventh century B.C. time was measured in China by the *clepsydra* or water-clock. In the Western Han this was graduated metrically to one hundred *k'ê* or sections for night and day, and would thus correspond to the sections of the sun-dial, whereas later on it was graduated to ninety-six *k'ê* which made twelve (two-hour) periods for night and day, in what was called the *shih ch'en* cycle of time. When and why this superseded the hundred-section system of the old diurnal cycle seems not to be known, but it retained the *k'ê* as the name for a section.

The circles of the dial, the segmental lines, the numerals, and various

other lines, are marked with the greatest precision (Fig. 2). These various lines are of great astronomical interest, and it seems they also link the dial to astrological uses and ceremonies, as may be seen in the so-called "T L V" mirrors which date from the third century B.C., and the diagrams on the stone frescoes of Hsiao-t'ang Shan (A.D. 128) (Fig. 4) and Wu Liang Ssu (A.D. 149) (Fig. 6). The mirror gets its name from the T which is attached to the central square design of the dial, the L which adjoins the circumference of the circle on the four sides, and the V which is found in the square corners of the dial (Fig. 3).

One of the earliest T L V mirrors is that from Shou Chou (Fig. 4) which would date about the middle of the third century B.C. This particular mirror contains a sun connotation in the figures of two dragons around the central knob. A bronze lamp of Han times, in the form of the *Fu-sang* or sun-tree with two dragons at its base trying to swallow the sun-tree, is now in the Royal Ontario Museum. (See *Illustrated London News*, Jan. 11, 1936, pp. 60-61). This legendary depiction is found nowadays in the pair of dragons chasing the sun pearl. In the mirror

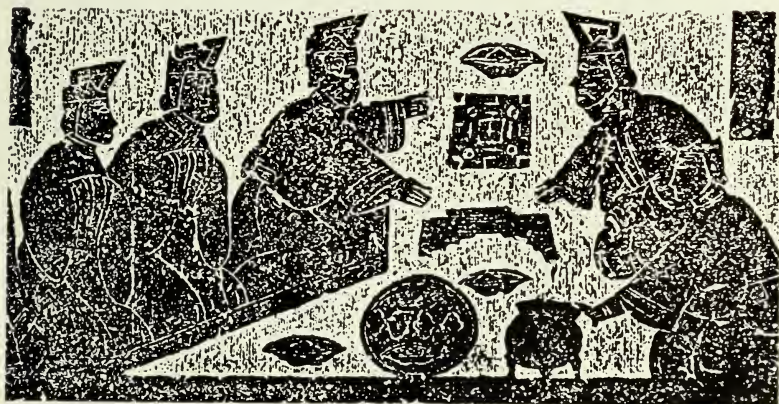


FIG. 6.—INK-SQUEEZE OF SECTION OF STONE FRIEZE OF WU LIANG SSU, SHANTUNG, DATED A.D. 149. THE SETTING IS THAT OF A SACRIFICIAL CEREMONY, WITH A SQUARE OBJECT IN THE CENTRE, HAVING THE LINES BUT NOT THE CIRCLES OF THE SUN-DIAL.

the central knob around which the two dragons move would take the place of the central gnomon of the dial.

Periodic sacrifices, such as those of the solstices, were the common practice from very early times, and the dial would be a most natural object in this setting, for the T L lines on the dial seem to point to a solstitial connection (cp. Figs. 2 and 3).

The astronomical significance of this sun-dial has been dealt with by Dr. Peter M. Millman in the *Journal of the Royal Astronomical Society of Canada*, November, 1938, and it is through the courtesy of the Royal Astronomical Society of Canada that we have been permitted to use the illus-

trations accompanying this article.

At the conclusion of his discussion on the sun-dial Dr. Millman states the following:

"It is evident that in this dial we have a practical astronomical instrument of a standard design, constructed with surprising accuracy considering the early date: and there seems little doubt, in view of the evidence which Bishop White has brought forward, that though the original scientific use of the accurate design on the dial face was gradually lost, the design itself remained for some centuries in a modified form as an integral part of ceremonial and astrological symbolism." W. C. W.

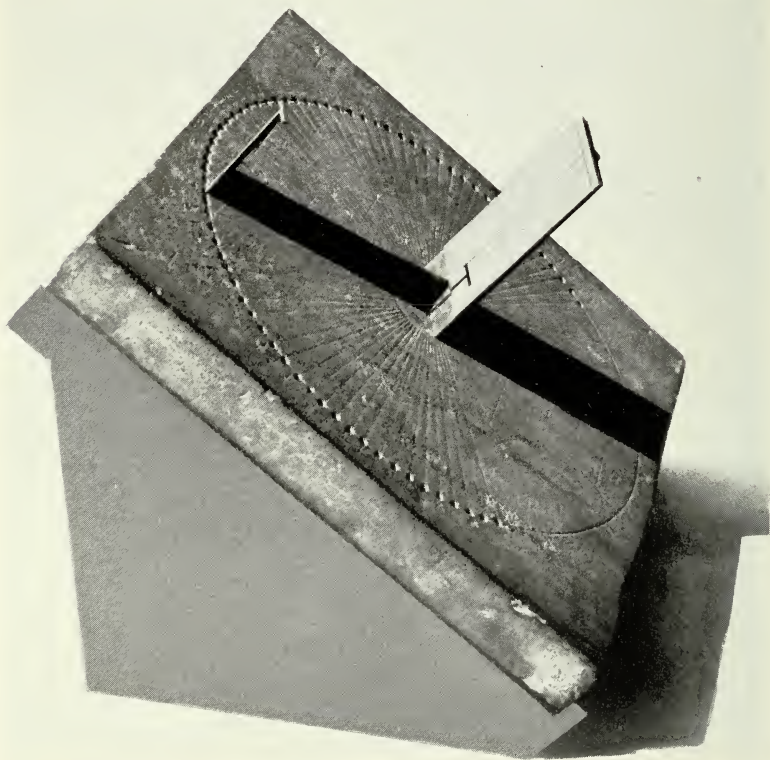


FIG. 7.—THE CHINESE SUN-DIAL WITH A RECONSTRUCTION OF A FORM OF GNOMON SUGGESTED BY DR. PETER M. MILLMAN OF THE DAVID DUNLAP OBSERVATORY



FIG. 1

A 'DANGERS AVERTED' MEDAL

SOME years ago the Museum acquired a gold Elizabethan 'Dangers Averted' medal at auction at Sotheby's (*Catalogue of Sale*, June 12th, 1930, no. 73). It is illustrated in Fig. 1. The obverse shows a bust portrait of the Queen, almost frontal, with the inscription DITIOR IN TOTO NON ALTER CIRCULUS ORBE: the reverse, a bay-tree on an island, uninjured by lightning and winds, and NON IPSA PERICULA TANGUNT. The medal measures 1.625 by 1.75 inches; there are four rings for suspension.

This is one of a group of very rare medals attributed to the period immediately following the defeat of the Spanish Armada. None of the inscriptions, however, actually mentions any current event. That on the obverse of our medal (No other circle in the world more rich) refers to the firm establishment of Elizabeth's Crown and Throne, and that on the reverse (Not even dangers threaten it) to the dangers that had indeed threatened her Crown throughout most of the reign, and had culminated in the Spanish Armada. But in 1589 the Armada had been defeated; Mary

Queen of Scots was dead, and her son James VI conciliated; in France the Duke of Guise was dead: there was good ground for the choice of words. The late Sir George Hill queried the use of 'Circulus'—why refer to the Crown and not the portrait?—but he quotes Waller's verses 'On a Girdle' as showing a parallel use of words in English (*Medals of the Renaissance*, 1920, 157 & 174).

It was my Heaven's extremest sphere,
The pale which held that lovely deer;
My joy, my grief, my hope, my love
Did all within that circle move.

A narrow compass, and yet there
Dwelt all that's good and all that's fair;
Give me but what this ribband bound,
Take all the rest the sun goes round.

The presence of the bay-tree refers to its supposed virtues of immunity from lightning, and of protecting the places where it was; "Neither falling seeknes, neither devel will infect or hurt one in that place whereas a Bay-tree is" (Lupton).

The medals referred to are of three types. The first is that now represented in the Museum (*Medallic Illus-*

trations, 1885 edn. i, 154, no. 129; 1904 edn., pl. XI, 9); three other examples of it are known—two in the British Museum, in gold and silver respectively, and one in bronze gilt in the Hunter Collection in the University of Glasgow. The second is larger, and shows on the obverse a frontal bust of Elizabeth with Crown, Sceptre and Orb; the inscription, and the whole design of the reverse is the same as on the first type (*ibid.* 1885, i, 154-5, no. 130-1; 1904, pl. XI, 10-11). The third has on the obverse a bust of the Queen in profile to the left, and ELIZABETH D G ANGLIE F ET HI REG; the reverse shows an ark riding a stormy sea, and SAEVAS TRANQUILLA PER UNDAS (*ibid.* 1885, 148, no. 119; 1904, pl. XI, 2). The second, like the first, is known in gold, silver and bronze gilt; the third in silver only. Almost all the exam-

ples have loops for suspension, and one retains the chain: they are generally supposed to have been struck as Naval rewards.

It was suggested in an article in the *British Numismatic Journal*, iv, 1907, that these medals are the work of Nicholas Hilliard. There can be no proof of this, but it seems extremely likely. In addition to his work as a miniaturist, Hilliard was 'Limner and Goldsmith' to the Queen at this time, and for many years besides. He designed and executed Elizabeth's Second Great Seal in 1584, and is probably responsible for the 'Armada Jewel' given by the Queen to Sir Thomas Heneage, and now in the Victoria and Albert Museum; this also bears, on the front of the lid, the inscription SAEVAS TRANQUILLA PER UNDAS, and is in many points similar to the medals.

G. B.

THE MOHAWK SILVER

BY THE generous cooperation of the Council of the Six Nations Indians at Brantford, Ontario, the Museum has been able to place on exhibition for a nine-month period the four magnificent pieces of Communion silver owned by the Council. These form part of one of the sets of Communion silver sent by Queen Anne in 1712 to churches in North America in which she took a special interest. One of these sets was sent to Trinity Church, New York, another to St. Paul's Church, Halifax, and others to "Her Indian Chappels of the Onondawgas and Mohawks." The Mohawks were at that time dwelling in those territories known as the Mohawk Valley, and tribal tradition says that the Mohawk silver was first used in the old Chapel near Johnstown, N.Y., on October 5th, 1714. After the American War of Independence the Iroquois, who were staunch Loyalists, came to Canada, bringing

the silver with them. Those who settled at Brantford under the leadership of Chief Joseph Brant, retained four pieces of Queen Anne's gift, consisting of a flagon (fig. 1), an offertory plate (fig. 2), and a chalice and paten (fig. 3). Those who settled at Deseronto retained two pieces of the set, which apparently was a double one.

These pieces are all engraved with the royal arms of Queen Anne, and with the following inscription "Gift of Her Majesty Ann by the Grace of God of Great Britain, France, and Ireland, and of Her Plantations in North America, Queen, to Her Indian Chappel of the Mohawks." They bear the mark of the silversmith Frances Garthorne, the two Britannia Quality Marks—the figure of Britannia and the lion's head erased, and the London date letter for 1711-12 (fig. 4).

F. St.G. S.



FIG. 1.—FLAGON



FIG. 2.—OFFERTORY PLATE

THE MOHAWK SILVER



FIG. 3—CHALICE AND PATEN



FIG. 4—HALLMARKS ON PATEN

A SEVENTEENTH-CENTURY ENGLISH MIRROR

A FINE seventeenth-century English mirror has recently been acquired for the Museum, through the Members' Fund (Fig. 1). The mirror is enclosed in a small inset in the front of a standing table frame, measuring 14 x 12 inches. The front of the frame is covered with white satin embroidered in coloured silks with flowers and other motifs from the repertoire of the seventeenth-century English embroideress. On the opening door panels of the inset, which measure 8 1/8 x 6 1/8 inches, are two figures, perhaps the owner and her husband, wearing the costume of the 1640's. The silk ground is dotted with sequins and the edges are bound with metal braid; the backs of the door panels are covered with the original pinkish-red silk stamped in a small diaper design; the back of the frame is covered with red velvet. The mirror is of excellent



FIG. 1

workmanship, and apart from the discoloration of the glass, and some fading of the silk, is in original condition. G. B.

NOTABLE RECENT ACQUISITIONS BY THE MUSEUM

A SMALL exhibition entitled "Some Notable Recent Accessions, 1947-49" is on view in the Special Exhibition Gallery during the month of May. Its purpose is to keep the public in touch with the progress of the Museum's collections, and all departments of the Museum are represented in it. There is space here to mention only a very few of the exhibits; the most notable are a collection of glass and porcelain, bequeathed in the will of the late Miss H. A. Boomer; an Egyptian 6th Dynasty statuette from the Harvard University and Boston Museum of Fine Arts Excavations at Giza; a group of North American Indian Chief medals, given to the Museum by Mr. H. R. Jackman, M.P., and dating from the reign of George II to that of Queen Victoria; and the torso of a Roman statue copying a Greek type of Aphrodite drying her hair, given by Mrs. F. A. Shelley.

The Charles I mirror mentioned above is also exhibited.

A most important acquisition, placed in the Chinese Fresco Gallery, is a Chinese Buddhist Votive Stele of Northern Shansi grey sandstone, probably from Yün Kang. This has an inscription dated to October 17th, A.D. 523; it was published in the *Burlington Magazine* (October, 1937). It has been presented to the Museum by the Flavelle Fund. Together with it is exhibited the side of a Chinese Mortuary Bed or coffin platform, in grey limestone, and dated to the 6th century A.D. This has been lent to the Museum by Mr. C. T. Loo, and is exhibited in the hope that a benefactor may appear who would enable the Museum to acquire it.

It is intended to mention this material at greater length in future numbers of the BULLETIN.

G. B.

THE MUSEUM'S NEW STATUS

WITH the passing of *The Royal Ontario Museum Act, 1947*, the Museum has acquired a new status vis-a-vis the University of Toronto and the people of Ontario at large. The old Corporation known as 'The Royal Ontario Museum' has been wound up, and the Museum itself, its contents, and all its properties and rights are now vested in the University Board of Governors. A new Museum Board has been constituted, and is appointed by the University Board of Governors. The Chancellor, the President, and the Chairman of the latter Board are *ex officio* members of the new Museum Board; of the remaining nine members, four are also members of the University Board, while the remaining five are not. One of the latter group is appointed on the nomination of the Principal of Queen's University, and one on that of the Principal of the University of Western Ontario.

The occasion has been taken to re-define the purposes for which the

Museum exists. So far as the Museum of Archaeology is concerned, these are defined as

- (i) the collection and exhibition of objects of any kind to illustrate and to make known to the public the history of man in all the ages;
- (ii) the collection and exhibition of objects, documents and books of any kind to illustrate and to make known to the public the history of Ontario and Canada;
- (iii) the promotion of teaching, research and publication in the history of Ontario and Canada; and
- (iv) the co-operation with manufacturers or industry in Ontario for the purpose of improving or expanding industrial design.

MUSEUM PUBLICATIONS

The following Museum publications are in print, and may be obtained from the Museum:

Outline Guide to the Royal Ontario Museum (Section III deals with the Museum of Archaeology), price 50 cents.

Outline Guide to the East Asiatic Section, price 15 cents.

Outline Guide to the Middle American Collections, price 15 cents.

Excavating Ontario History, by Margaret M. Thomson, published by the Division of Extension, price 30 cents.

Chinese Court Costumes, by Helen E. Fernald, price \$1.

The following past numbers of the *Bulletin of the Royal Ontario Museum of Archaeology*—7, 9, 10, 11, 13, 14, 15.

Palestine Ancient and Modern. A Guide to the Palestinian Collections, 1949, price \$1.50 (by post \$2).

In active preparation are:

Spinning and Weaving (a much enlarged re-issue of *Fibres, Spindles, and Spinning Wheels*, published by the Museum, but now out of print).

The Sketches of Paul Kane.

It is also proposed to issue a new edition of *Museum Bulletin No. 12* (dealing with the largest of the Chinese frescoes), and to bind together Nos. 12, 13 and 14.

ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY

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MEMBERS OF THE MUSEUM

BENEFACTORS (Life Membership), who contribute.....	\$250
SUSTAINING MEMBERS.....	100
PATRON.....	50
ANNUAL (individual or husband and wife)	10
JUNIOR (under 21).....	5

PRIVILEGES OF MEMBERS

All Members receive copies of the Annual Reports and of the Bulletin of the Royal Ontario Museum of Archaeology.

All Members receive invitations to Special Lectures, Receptions and Previews of Exhibitions held by the Museum Board and by the Museum of Archaeology.

All Members receive information and folders about the Extension Courses organized by the Royal Ontario Museum of Archaeology, and Benefactors have the privilege of free attendance at these courses. The children of all Members may have free membership in the Children's Saturday Morning Club and in the Summer Museum Club.

Benefactors may arrange to have a member of the staff as a guide to the Museum galleries.

All Members have free admission for themselves, their families and non-resident friends, at all times when the Museum is open.

ADMISSION

The Museum is open from 10 a.m. to 5 p.m. on all weekdays except Mondays, Christmas Day, and the forenoon of New Year's Day. It is open from 2 to 5 p.m. on Sundays.

Admission is free on Sundays, Tuesdays, Thursdays and Saturdays, and on all public holidays. On Wednesdays and Fridays admission is fifteen cents.

University students are admitted free on presentation of their registration cards.

All classes from schools, art students, and study groups are admitted free.

Members of the Museum and those who hold complimentary tickets, and Staff Members and Members of other Museums are admitted free at all authorized hours on presentation of their cards of membership.

PUBLICATIONS AND PHOTOGRAPHS

Publications of the Museum may be ordered at the Sales Desk, and prints of photographs of Museum objects from the Main Office. Orders by post should be sent to the Secretary of the Museum.

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